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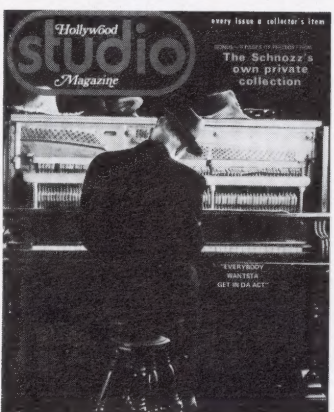
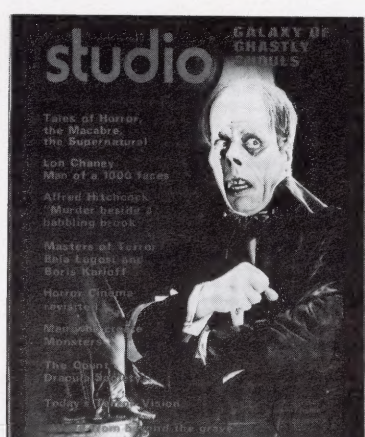
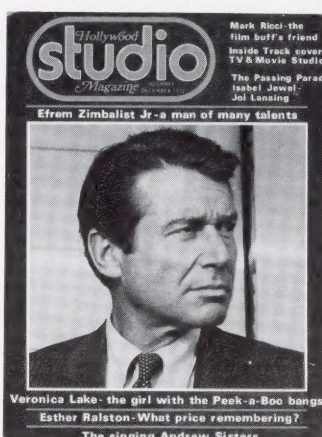
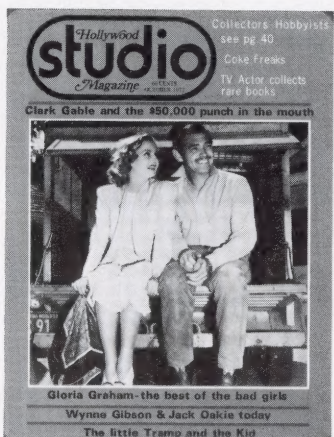
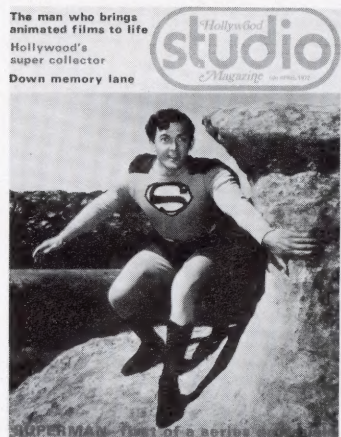
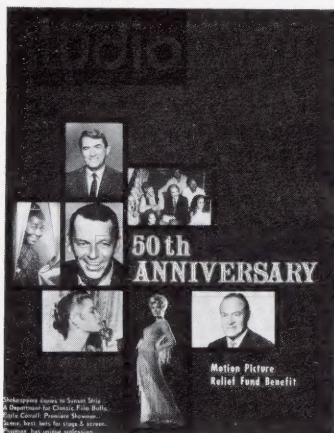
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Hollywood studio Magazine

JULY 1974 VOLUME 9 NO. 3

Thanks to Cinematographer Magazine, and Herb Lightner, editor, for
permission to reprint the story of the recent successful 1974 Filmex
International Film Exposition. See page

ON THE COVER

Dorothy Lamour may not look like an Indian to you but in "Riding High"
starring with Dick Powell and Victor Moore she proved she knew all the
rhythm steps. See story this issue by Teet Carle.

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Nostalgia at it's best.

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A typical Dorothy Lamour glamour portrait made in her early years at Paramount.

BY TEET CARLE

We guys and gals in the Paramount publicity department during the gay and lively years that opened up the Thumping Thirties in Hollywood show business knew, long before Dorothy Lamour came on the lot, that she was a bundle of likeable 'teen-age talent.

We heard about Lamour from one of our pets back in those days. That "pet" was a bubbly well-stacked young singer named Dorothy Dell who had hit movieland like an exploding bomb about a year and a half before the Lamour arrival. Miss Dell had come out of the spotlight as a band singer to win all our hearts and please studio biggies with her appearances in films like "Little Miss

Marker" (Shirley Temple's first hit) and "Night After Night," with George Raft.

One day, Dorothy Dell bounced into the publicity department to say we were lucky people. She knew all about another young band singer named Dorothy Lamour who had just been signed back East by Paramount. She ballyhooed the new girl loudly.

Only a few years earlier, Dorothy Dell had been a seasoned beauty contestant when the slightly younger Miss Lamour had entered her first pageant. Lamour had become the winner that Dell had been. She, too, went on to singing in bands and clubs. The two beauties were good friends.

Today, forty years later, scarcely anyone remembers Dorothy Dell. Her

career was cut brutally short. I was shocked one night, well past midnight, when Tom Baily, my good friend and studio publicity director, awoke me. He told me to dunk my face in cold water and wake up. He'd call me back shortly.

When he buzzed again, it was with the news that Dorothy Dell had been killed instantly when her car went out of control as she drove down Chevy Chase above Glendale. Tom had just had the jolting task of identifying her. Would I telephone the papers with facts about the actress? As a planter then, I had biographies of our players at home for such emergencies.

By this time, Dorothy Lamour had come to Hollywood and was being tested to play a native girl in "The Jungle Princess" with Ray Milland. Where the other singing Dorothy had become a statistic, Dorothy Lamour went on to become a true legend. She was as beloved to us in publicity as Miss Dell had been. It is said that Dorothy is one star who has never forgotten a friend. How true. Recently, she told me that she has kept in touch with Miss Dell's mother all these years through letters and telephone.

Both of her co-stars in those fabulous "Road" pictures, Bing Crosby and Bob Hope, are in Dorothy's rooting section.

In Bings's autobiography, he told of co-starring with Marion Davies and wrote, "Of all the people I've met in show business, Marion Davies is the most generous, with the possible exception of Dorothy Lamour." Quite a kudo.

Bing already was in Hollywood when Dorothy arrived. Hope wasn't. He was thrilled to find her, an established star, set to play opposite him when he did his first movie, "The Big Broadcast of 1938". Hope had been a fan of Dorothy's back in New York when he was carving niches for himself in Broadway musical comedies.

Hope tells of dropping into a small club called One Fifth Avenue after performances in "Ballyhoo" just to listen to a breathtakingly beautiful young girl named Dorothy Lamour. "She would lean against a wall in the Libby Holman style and let her tones gush forth," he said.

Soon after that, Dorothy went on to the Navarre Hotel on 59th and

Dorothy Lamour - made the sarong famous



Teet Carle, author of this article, visits Dorothy Lamour on the set of one of her costumed pictures during the mid-Fifties. A couple of decades after she first came to Paramount.

Hope often was in the audience. But he never met her until he was introduced to her on a sound stage in Hollywood.

Hope calls Dorothy "my nomination for one of the bravest gals in movies." Surely, she had to be as the foil of both Crosby and Hope in those "Road" epics. Anyone who ever watched Bing and Bob competing for laughs could sympathize with the lovely Miss Lamour who stood between them much like the tennis net during a fast court contest by champion racquet-weilders.

Bob said, "That wonderful gal knew that, in dialogue and laughs, she was doomed to come in a distant third to Bing and me. Of course, she always was dressed in a costume that made the eyes of audiences wind up on her in every scene. So she was patient. Now and then, she'd quip, "How about a joke for me to say, buster?" I'd say she was an unselfish team player for the good of the film.

The two male stars also came to recognize Dorothy as a subtle purveyor of practical jokes that could get belly-laughs. During one rehearsal, she remained tight-lipped while Bob and Bing bantered. The scene ended with the two turning toward her and, asking, "How about it?"

She only smiled and the guys fell on their faces. She had induced the make-up man to black out two of her front teeth.



Dorothy Lamour not always was in sarong. Here she is in a scene with Robert Preston in 1947 for a wheat-harvesting action drama titled "The Big Haircut."

Bing calls her the most easy-going female star he has ever known. But he was well aware how far her cool could blow. He relates that the biggest spot he ever was in came as a result of a radio show he did while Dorothy was making "The Road to Rio" with the two guys.

Dorothy and Hope guested on that show. Part of the lure for her appearing was her singing of a top

nightclub song. She recorded the song sensationally, as everyone admitted. She was pleased. But in the Bob Hope part of the show, the comedian got into some hilarious ad-libbing. He milked laughs and situations to great lengths.

When the recording ended, the producer found that the program was five minutes overlength. Something had to go. Dorothy's five-minute

Dorothy Lamour flanked by Lynne Overman and Ray Milland in a scene from "Her Jungle Love," made in 1937.





THREE-WAY CONVERSATION. Assistant director Roland Asher, Anthony Quinn and Dorothy Lamour on set.



SAME BIRTHPLACE. Marguerite Clark, one-time screen idol, and Dorothy Lamour discover hometown.



OLD FRIENDS. Dance director Vincenzo Minnelli poses with glamorous Dorothy Lamour.



PENSIVE BEAUTY. Dorothy Lamour pictured in a thoughtful mood.



REHEARSAL FOR PICTURE. Dorothy Lamour in scene with Jimmy Lloyd from movie, "Let's Fall in Love."



CLEAN-UP TIME! Dorothy Lamour hams it up as horse looks on in amazement.

number got the shears. Out it went, en toto. The night the show was broadcast, Dorothy had a dinner party at her home. Present were two managers whom she was trying to interest in getting her night club bookings. Of course, they never heard her big number.

Bing says he would not go near the set to face Dorothy the next morning until his radio show producer came with him to suffer the brunt of her displeasure. Ultimately, she got her dates in clubs and as a theatre headliner.

It is said that Dorothy Lamour made the sarong famous, and vice versa. It was a great teaming. Few bodies ever looked more delectable in any outfit as did Lamour in sarong. She wore that colorful silken garment in a lot of movies. The first time, of course, was "The Jungle Princess." Undoubtedly, her singing of "Moonlight and Shadows" would have been spellbinding even if she had been clothed in a Mother Hubbard. But her flashy projection in a minimum of clothes added its part. Incidentally,

she proved she was more than just a romantic voice when she starred in "Hurricane" without warbling the theme song, "The Moon of Manicure."

Actually, what Dorothy wore was not a true sarong. The genuine South Seas Island covering never rose above the waist.

Hollywood, until recently, could never have dared put an actress in a real sarong. So Dorothy wore an adaptation. Paramount studios had dozens of copies of her sarong. They were sent all over the world, personally autographed by Dorothy, to raise boodles of dough at charity affairs.

During the early months of World War II, Miss Lamour became the first major star to make an extended tour to sell bonds. Appearing in industrial plants alone, she sold \$300,000,000 worth of bonds. Nobody knows how much more she added in other drives.

The sarong gave some of us in publicity one memorable adventure. Dorothy starred in numerous films without a sarong, of course. But the time came when the studio desired to

emphasize a "new, dramatic Lamour" in an ultra-serious role she was to play.

We conceived the idea of Miss Lamour publicly burning her sarong to symbolize her departure from native-girl portrayals. Press overlooked the sheer corniness and gathered to watch the burning. Her popularity with the media brought them out, even if they didn't see much of a story.

A bon-fire was started. Flames leaped high. And Dorothy was handed one of her sarongs from the wardrobe department. It dangled from a long rod and she held it over the flames as cameras clicked and she held and held and held.

The garment never caught fire. We had not realized that, for safety purposes, the wardrobe department had fire-proofed all the sarongs that Dorothy was to wear personally.

The fact that the trade-mark of Lamour glamour, the sarong, refused to be destroyed, got far more space than mere cloth going up in smoke. ††

On the scene...

Hollywood studio Magazine

With Lee Graham


Hollywood party for zany Groucho Marx

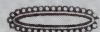
"Of course my moustache is real, it belongs to my maid!" Groucho, still running amok, verbally at least, has not mellowed with age. The 83-year-old last surviving show business member of the zany Marx Brothers, and his Oscar, were honored with a party at Hillcrest Country Club. For a man of Groucho's stature, there was not one, but THREE hosts—Jack Nicholson, Marvin Hamlisch (so greedy at the Academy Awards) and Bill Cosby.

The resurgence of Groucho's popularity continues and it's quite a sight to watch the young, and not-so-young, pay tribute to him.

With M.C. Bill Cosby at the drums, Hamlisch at the piano, and talent all over the place, the evening was filled with music and laughter.

On every table were bottles of Mouton-Cadet wine, gifts of Groucho watches, and floral centerpieces with "Animal Crackers" in honor of the film now in re-release.

A memorable evening for a never to be forgotten man as you can see by this exclusive lay-out. 



Hosts Bill Cosby, Jack Nicholson and Marvin Hamlisch with Groucho and his constant companion, Erin Fleming.



George Segal and his banjo get into the act.



Liza Minnelli gives Bill Cosby a hug.



Cosby, Groucho, Erin Fleming and Lee Bowman who sang "Life Is Just A Bowl of Cherries."



Show business veterans, Groucho and George Burns.

(Photos by Stan Adams)

Jack Nicholson chats with Keenan Wynn.



Steve Allen and Milton Berle in deep conversation.



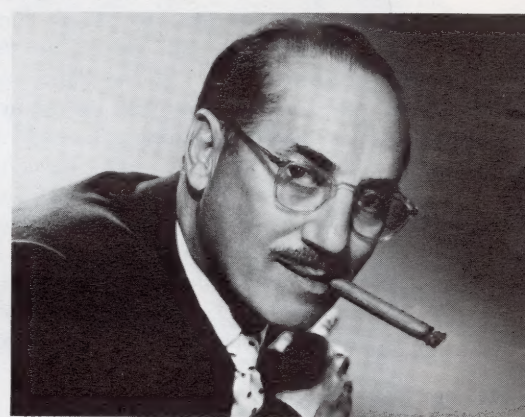
Alice Cooper who presented Groucho with a coiled snake on a plaque.



Chico, Groucho and Harpo upset the perfect foil, grande dame Margaret Dumont, in this scene from the 1930 classic, "Animal Crackers."



Vaudeville, Broadway and early talkies saw Four Marx Brothers. Zeppo, on the right, quit performing to become an agent in the mid-thirties.



After his brothers retired, Groucho found new success as a single on TV's "You Bet Your Life."

Scene

JACK ONG

ON FILM

ZANDY'S BRIDE—It wasn't exactly Ladies' Day back in the Old West. Not with hard-headed male chauvinists like Zandy Allan. To him, men were men, women were servants, and he didn't want to hear otherwise.

So when Gene Hackman as Zandy sends for his mail order bride, he expects to receive a co-operative, respectful wife to raise his children, tend to his needs and keep his home . . . in silence.

What he gets is Liv Ullmann as an independent woman of European stock with firm ideas about life and living, Old West or anywhere. To her, rugged individualism and being civilized are not contradicting qualities in people.

"Zandy's Bride" is an interesting study of how the twain meet. Writer Marc Norman tells it like it was, carefully avoiding too much sentimentality or flowering over. His characters are well thought-out and very believable, no matter how frustrating they are to us exponents of "equal opportunity."

That master director Jan Troell ("Emigrants," "New Land"), along with cinematographer Jordan Cronenweth, delivers a gorgeous picture shot in Big Sur, full of impressive images and boiling with the conflicts of his newlyweds.

It is interesting to note Gene Hackman's acting style in contrast to Miss Ullmann's: his is always a bit too much acting, forced and at times overdone, while hers is so natural, fluid and understood. It's a lesson. Eileen Heckart and Frank Cady have fine small roles as Zandy's pioneering parents; Susan Tyrrell is nicely miscast as a Mexican lass on the loose.

THE TERMINAL MAN—Try as you might, it will be difficult for you to consider any remotely good points about this disaster. Based on the best seller by Michael Crichton, it is about the implantation of a computer in a man's brain in order to control his blackouts. A good enough story, but the movie, written, produced and directed by one Mike Hodges, is laughable at best, embarrassing and dull otherwise. George Segal stars in one of his worst roles. The supporting cast reveals a new low in the art of casting, with performances to match.

ON STAGE

A LITTLE NIGHT MUSIC—Jean Simmons and Margaret Hamilton star in Stephen Sondheim's award-winning musical based on Ingmar Bergman's "Smiles of a Summer Night." Continuing at the Shubert. △

TV tidbits

FRANCINE CARROLL

On May 23rd a small revolution happened on television under the non-explosive title of AMY PRENTISS: AKA THE CHIEF. For the first time in the history of television an intelligent, capable woman was seen doing something heretofore reserved exclusively for men.

In an original, inventive and provocative two hour series spinoff, JESSICA WALTER portrayed AMY PRENTISS, a lady Chief of Detectives.

And it took almost thirty years to be able to write that last sentence. Long years of begging someone, anyone to think of women as being more than just decorative, beautiful adjuncts of male heroes. Protesting that women can be efficient and brilliant as well. If their mental capacities met the requirements, couldn't they handle any job proficiently? Why couldn't television show that type of woman? Why relegate them to half hour situation comedies? Why not an hour or more suspense action series with a sparkling, multi-faceted gem of a heroine instead of hero?

Until now the response to that question ran the gamut from silent, indolent stares to derisive laughter.

And then the miracle happened. NBC took a chance. Maybe it was partly women's lib. Maybe it was the fact that women control 85% of the buying power in this country. Maybe it was because NBC is progressive enough to implement long-needed revolutions. At any rate, they did it. And AMY PRENTISS not only received impressive numbers on Mr. Neilsen's survey, it enjoyed excellent critical reviews.

NBC is to be congratulated for having the guts to put it on the air, but they must be enjoying being the first in what is bound to be the coming trend. Five days after AMY PRENTISS was launched, the National Academy of Television Arts and Sciences presented their 26th annual Emmy awards show (and the quicker that mish mash is forgotten the better!) and after so many women writers and producers took awards, everyone proclaimed this will be the year of the woman. AMY PRENTISS said it first. And if the show goes on to become a successful series, the women of America will finally see themselves portrayed with the good taste they deserve.

CBS should have the brightest comedy season they've ever had, if their unsold pilots are any indication. Most of these half hour comedies were so good we wonder what method was used to pick the plums that will debut in September. One

Continued on Page 27

Potpourri

JACK ONG

MOVIE STARS SPIRIT BEGS TO TELL TRUTH

"Strange is the only word for it. I never thought much about metaphysical sciences or psychics, but when Jayne came to me five years after her death, I really opened up to that mysterious world."



May Mann and Jayne Mansfield in 1967.

Hollywood's nationally-syndicated celebrity columnist May Mann smiled and sat up in her white leather couch.

"It happened right here in this house," she said. "Through a psychic who insisted upon visiting me, the spirit of my dear friend Jayne Mansfield begged me to tell her true story."

May and Jayne had been collaborating on Miss Mansfield's biography before the movie star's untimely death in a violent automobile accident that decapitated her. Star and columnist had become very close friends, and Jayne had no more faithful and trusted confidant than May Mann.

"Jayne was very interested in letting the world know the real her, not just the sex goddess side of her," May said. "One request she made of me the night before that terrible accident was that I work hard on the book. But I couldn't go on with it after her death."

Suddenly, years later, a series of psychics began calling on May, claiming they had to see her. She finally consented to a session with Yvonne Avery.

"That evening here is still vivid in my mind," May shuddered. "Yvonne said Jayne was standing right here with us, and was sad because her story hadn't been told. She wanted me to tell it all. Yvonne was so serious and the episode so real, that I knew I had to follow through with the Mansfield biography."

In May's book, which had three hard cover printings and is now available in a \$1.50 soft cover version by Pocket Books, the story of Jane Mansfield is told through an objective point of view. Jayne's romances, climb to stardom and

Continued on Page 27

Nostalgia

JESS HOAGLIN

Jess Hoaglin shares with the readers of *STUDIO Magazine* some of the photos and great memorabilia pieces of his collection.



Will Rogers and the vivacious Fifi D'Orsay as they appeared in the golden days of Hollywood.



Marlene, the glamorous grandmother, with a young lad you might not recognize too easily. He's Gary Crosby, Bing's son.



Marlene Dietrich flanked by two of the all-time great character actors, Harry Carey and William Farnum, in a scene from Universal's "The Spoilers."

Janet Gaynor debuts own paintings



RETIRED SCREEN STAR GIVES FIRST EXHIBIT

By Elmer Pasta

Janet Gaynor, a legend in the motion picture industry and one of the first stars to win international acclaim, is also an accomplished artist. She recently presented the first public exhibition of her work at a commercial gallery in Los Angeles. The public and art critics alike praised the retired actress's more than fifty paintings on display at Galerie Juarez.

Born Laura Gaynor, in 1907, she was the leading lady in many sentimental films, short comedies and westerns, in the 1920's and 30's. She won the first Academy Award for an outstanding performance as an actress, in 1927-28, for her role in "Seventh Heaven." She retired from the screen in 1939.

At the height of her film career, Miss Gaynor married the famous fashion designer Adrian. Inspired by her husband's own talent for painting, she took up brush and oils as a hobby with which to relax while away from the studios.

"Actually, I was a full-grown adult before I had my real interest in painting," Miss Gaynor revealed. "In fact, whenever art was taught during my old school days, the teacher always picked me to use as a model. So, I never got a real chance to paint much! I took up all the time posing!"

Springs ranch and their farm in Brazil.

Miss Gaynor became involved with painting while she was strolling through the film studio art department one day. "One of the artists there talked with me," she explained, "and he attempted to get me to try it. Well, I ended up coming back many times after that just to watch. Then, one Christmas my artist friend gave me a set of paints and I began at home to dabble with them." That started the diminutive lady on a love affair with art that was to continue throughout her life.

Both enjoying the out of doors, lush foliage, plants and flowers, Miss Gaynor and spouse decided on Brazil as a second home, away from the demands of a hectic business and social life in Southern California. "It was an idyllic life, being surrounded by every kind of flower and vegetable that nature produces. I'd always had gardens at home in California, but I found I had never seen such breathtakingly beautiful ones as I discovered in Brazil. They are truly fantastic!"

Unfortunately, too many years of hard work for Adrian brought on a premature heart attack, and Miss Gaynor was left alone with their young son to continue her life of painting and art in Brazil. Now married to producer Paul Gregory, the couple divide their time between their Palm

Of her paintings, the artist says: "I became enamoured with the natural beauty in the tropics; the blues and greens of a cauliflower leaf, the ruffled edge of lettuce, the sheer voluptuousness of a cabbage. This is what I try to capture. And flowers—the subtlety of them, the light on them, around them and through them. Sometimes a mad-dening adventure into color and fantasy and beauty is what I see. But, when I arrive at just a bit of what I feel and know, it is so very rewarding. You really have to look hard at what you're painting; make your work a true expression of life. That's the whole idea I personally have about it."

Why so many years for Miss Gaynor to decide to finally publicly exhibit? "I had never really ever thought of putting them on display. Many friends and visitors continued to admire my paintings at home, and as the number grew over the years, it became obvious I was forming quite a collection. But still, the only reason I've always had for painting is for my own pleasure. That other people should enjoy viewing them is very encouraging. Of course, I'm glad they like them."

Janet Gaynor loves painting vegetables and flowers. So, it only seems appropriate that her debut exhibit should be titled, "My Gardens." Δ

LEE GRAHAM - MAN ABOUT TOWN

Still the movie queen of the fabulous era of black marble bathtubs, potted palms, and leopard skin, Gloria Swanson emerged from the limousine at the Universal Studio luncheon observing her 60th year in films. To paraphrase her own words, "They don't make faces like that any more. One maybe . . . Garbo."

The most durable star of all was welcomed back with a reception hosted by William Frye and Jennings Lang, producers of "Airport 1975" in which she plays an ageless film star named . . . Gloria Swanson.

One of the first to make a million dollars and, living in the "film star tradition," the first to spend it, La Swanson has the air of someone born to descend curving staircases. She has married and divorced five husbands, including debonair Marquis de la Falaise de la Curdraye, and the not-so-debonair Wallace Beery. Once, when a friend commented that Gloria and Wally seemed like an unlikely couple, Swanson explained, "Oh, but in those days he was like . . . Melvyn Douglas." Hard to believe, but of course that was half a century ago.

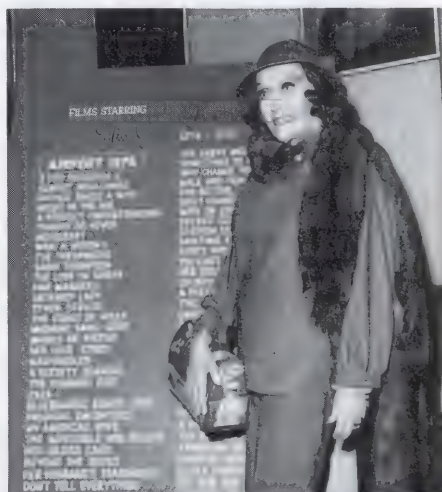
Carrying her lunch in a container, and ignoring the filet and mushrooms the rest of us ate, Gloria was certainly an energetic exponent of the sound-mind-in-a-sound-body health fad. She is adamantly against fake processed food, poisonous insecticides and sprays, as well as tobacco and alcohol.

"They should have shot Ponce de Leon," she says, discussing today's accent on youth. Strange remark coming from Gloria Swanson, considering the fact that she FOUND the fountain of youth.

A star from "Airport 1975" was at each table for the luncheon and yes, there were enough stars to go around. We sat next to Martha Scott, wearing her nun's habit from the picture. Others sprinkled about strategically were Karen Black, Myrna Loy, Susan Clark, Linda Blair, Nancy Olson, and Sid Caesar. Tied up on other projects that afternoon were the film's other stars—Charlton Heston, George Kennedy, Efrem Zimbalist Jr., Dana Andrews, Roy Thinnes and Helen Reddy.

* * *

It was the wildest, wackiest party of all time for the wildest, wackiest comedienne. According to the elegant, hand-written invitation, Phyllis Diller



(left) Gloria Swanson stands beside board listing the names of her pictures starting with her first in 1915. (right) Myrna Loy was among "Airport 1975" stars at luncheon honoring La Swanson.



Our Man About Town gets a kiss from Phyllis Diller at formal affair.

was being honored on the occasion of her 102nd birthday. No wonder she had a face lift! The birthday party, a formal affair, was right out of Mack Sennett. The Bel-Air mansion where it was held may have been stately, but nothing else was. Guests entered through the kitchen; klieg lights, cue cards, cameras, cables, assorted prop men, etc. were all over the place, and rugs were rolled up so the cameras could be moved about easily.

The entire soiree, portions which

were seen on ABC's Wide World of Entertainment, was in a state of organized confusion. Press and celebrities served as "dress extras" mingling in the background.

Through it all, there was frenetic Phyllis, the Countess of Calamity, running up and down stairs, laughing as only she can laugh, getting up and down from the piano, giving out with one-liners, offering advice on cooking ("You'll see better if you dip your carrots in Murine"), and being the



Betty Compson, shortly before her death, spent Sunday with the Jack Oakies. With Jack and Betty are Lee Graham and Tom Drake. (Photo by Mrs. Jack Oakie.)



Jean Peters models beaded gown donated by Julie Andrews at Screen Smart Set luncheon.

subject of a Ladies Roast with Nanette Fabray, Edie Adams and Dr. Joyce Brothers on the dais.

Getting back to sanity, Ms. Diller gave a late supper party at her Rockingham mansion, which is even more lavish than the one where the special was filmed. Those days when Mrs. Sherwood Diller was a scrimping, stereotyped mother of five, star of the

Ohio Laundromat Set, were long ago. Her animated grotesqueries have made this lady clown one of the wealthiest in the country. Phyllis' husband, Ward Donovan welcomed guests while waiting for his wife to get through taping. The hostess arrived at four a.m.

* * *

Matilda and Gabriel Barnett gave an intimate dinner in their three-story Sunset Blvd. Townhouse as a farewell for Marion Nixon and Ben Lyon, on the eve of their departure for the summer in Europe. They'll spend most of their time in Italy, but of course they'll visit his two children, Barbara and Richard, in London where Ben and Bebe Daniels made their home after World War II until her death three years ago. Ben and Marion have been wed two years, and it would be hard to find a more devoted couple.

* * *

Did you ever want to dress like a star? Ladies had their chance at the Screen Smart Set's Fifth annual fashion show and auction at the Beverly Wilshire Hotel. Coats, dresses, hats and other items were donated by Julie Andrews, Doris Day, Barbara Stanwyck, etc. and modeled by the likes of Jean Peters, Jane Withers and Francine York.

For the men, there were shirts worn by Paul Newman and Robert Redford which I was tempted to bid on, but I figured it would take more than a shirt to make me look like them.

The auction raised over \$12,000 for the Motion Picture and Television Fund.

Friends were especially glad to see Beulah Bondi. The 82-year-old character actress doesn't go out much any more, but she makes it a point not to miss a Screen Smart Set function.

* * *

"The Charlatan" was the second production this season of the Center Theatre Group. I'm not sure what the show was all about, but I am sure some talented people like Paula Kelly, Murray Matheson and Ruth Ford ("It's hard to reach the top and find your cook there waiting") were better than their material.

Opening night "The Charlatan" received a sitting ovation.

* * *

Jane Powell doesn't know it, but she was not the producer's first choice to replace Debbie Reynolds in "Irene." The role was offered to Mitzi Gaynor who didn't want to make her Broadway debut in a part created by another performer.

* * *

During the brief local stay of Maria Callas at the Bel-Air Hotel, the world's prima prima-donna referred to Onassis as "that sailor with whom I made those endless cruises around the Medi-

terranean." When "that sailor" married Jacqueline Kennedy, the callous Callas moaned, "First I lost my weight, and then I lost my voice, and then I lost him." Her weight and Onassis have remained lost, and if we are to believe critics of her Shrine Auditorium recital, so has her voice.

* * *

I spent a very pleasant Sunday with Betty Compson at the Jack Oakie's 10-acre ranch style home only three weeks before her death. She was perky and fun, looking much younger than her 76 years. Betty and Jack reminisced about making "Street Girl" together in 1931.

True movie buffs remember Betty became a star in "The Miracle Man." Most don't recall that she was nominated for an Academy Award for "The Barker" (Mary Pickford won that year for "Coquette").

Betty lived in the grand manner riding about in a specially built town car. In the prohibition days, during her marriage to director James Cruze, their palatial home was the setting of some of Hollywood's swankiest parties. In 1929 Betty made 11 talkies, more than any other star. Her last picture was "Claudia and David" in 1946. Since the death of her second husband, Jack Gall, Betty has lived alone in Glendale.

Another guest at the Oakies was Tom Drake, the former "Boy Next Door, who is enjoying new success as a character actor.

As a special treat, Vickie Oakie looked through the library of Jack's films and ran "King of Burlesque," a 1935 flick which Oakie made with Warner Baxter, Alice Faye, Kenny Baker and Dixie Dunbar. You couldn't get much more nostalgic than that. △

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JULIE ANDREWS

"SWEARING MADE ME
WRITE A BOOK!"

By Elmer Pasta



Motion picture star Julie Andrews wrote a best selling children's book - all because she lost a wager with her young daughter! And, it was a bet that the supersweet Mary Poppins actress couldn't stop swearing!

"It's true," confessed Julie. "We were shooting the film 'Darling Lili' in Paris and my husband (producer Blake Edwards), and I had a whole entourage and children living with us. The place really became a mess!"

"So, I knew I had to lay down a few house rules to follow. I said that every time one of the kids didn't brush his teeth, or keep his room neat, there'd be a penalty."

-Lost Bet to Her Young Daughter-

Well, the children didn't mind the system, but then Julie's daughter, Jennifer, insisted that her mom play the discipline game too. "Jenny said I should promise to try to stop swearing," recalled the actress-singer.

"I lost the bet right away, and had to face the big penalty," continued Julie. "She said I had to make up a bedtime story for her. And it had to be original!"

So, Miss Andrews sat down to a typewriter to start a small tale about a little girl who creates an imaginary world for herself. "It got out of hand," said the Oscar-winning musical film star. Jenny's little story soon grew into a full-length book. Julie called it "Mandy."

Everyone who read the book liked it so much they all suggested she

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Right:

Cary Grant, a Directors' Room regular, chats with Mrs. Gene (Ann Ford) Johnson, looking as if they've selected a winner. (Left column)



Mr. and Mrs. George Hearst, Jr.

Jack Wrather and wife (Bonita Granville).

Mrs. Jules Stein and Desi Arnaz, a pair of knowledgeable handicappers.

Left:

A pair of Award Winners, Bill Friedkin of French Connection and Exorcist fame with producer-director Mervyn LeRoy, Hollywood Turf Club president for the past 22 years. (Right column)

Mrs. Penny Tweedy, owner of champion Secretariat, poses with Mrs. Martha Kilroe, left, wife of Hollywood Park director of Racing F.E. Kilroe, and Turf Club Vice-President H.W. (Bill) Dougherty.

Jimmy Durante has recovered sufficiently from a recent illness to enjoy an afternoon of racing among his many friends with wife Marge.

Academy Award winner Rod Steiger poses with lovely Heidi Spitz, Miss Hollywood Park for 1974.



tv tidbits

Continued

would be a candidate for the funny farm if forced to select from their extravagant horn of plenty.

OUR READERS ASK: J.B. Is it my imagination or do the re-runs start earlier every year? **ANS.** That they do. Starting with their basic 39 segments of a show, the networks have steadily decreased their yearly orders to the studios, and at this point, only 22 segments are being bought. Soon Jingle Bells will herald the start of the re-run season. R.R. Actors and actresses always complain bitterly about being public attractions. Do they really dig the simple life? **ANS.** Sure they do. Just ask their press agents. A.E. Why are we forced to watch such drivel on the tube? **ANS.** You're not forced to watch anything as long as you control that knob. C.D. How can I help keep a show on the air? **ANS.** By writing the network and telling them you like it. That's the only way they know what you want, and, believe me, they do pay attention to their mail. F.G. My friend and I have a bet. Who played the crazy lady in "Play Misty For Me?" **ANS.** JESSICA WALTER. Who wins the bet?

potpourri

Continued

unheeded warnings from a Satanist are thoroughly reported.

With the biography well out of the way, May has resumed her hectic schedule of philanthropic projects, which she tackles without hesitation despite critical deadlines for her magazine columns and exclusive articles.

The writer-humanitarian has been honored by such people as President Nixon, Governor Reagan and former Mayor Sam Yorty for her tireless work in assisting dozens of civic organizations and hospitals, needy children and families. She even finds time to locate homes for stray animals.

In addition, her next book is being readied for early 1975 publication.

"I did this one without any encouragement from the psychic world, thank goodness!" May laughed. △

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Julie Andrews:

attempt to get it published. Not only was "Mandy" printed, it also became a smash-seller. And, Walt Disney Productions purchased the book to make into a movie.

"Writing 'Mandy' was fun, but hard and challenging work for me, really," said Miss Andrews. "I learned a lot about writing, and gained much respect for authors. But, accomplishing such a project is personally quite rewarding!"

The "Sound of Music" star followed up the success of "Mandy" with a second children's book, "The

Last of the Great Wangdoodles." However, Julie Andrews is also concentrating on promoting her latest movie, "The Tamarind Seed," also starring Omar Sharif. "I may have lost the bet," she said, "but I also have two nice books out of it - and besides that, I can keep on swearing!"

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Margaret S. (Peg) Isler

ACADEMY OF HORROR FILMS NOMINATIONS

THE ACADEMY OF HORROR FILMS AND SCIENCE FICTION FILMS, a non-profit international association of 200 experts in the horror film and science fiction film fields, announced the nominations for its 2nd annual GOLDEN SCROLL AWARDS. Speaking through ; International President, DR. DONALD A. REED, the ACADEMY OF HORROR FILMS AND SCIENCE FICTION FILMS announced the following nominations for the best horror film of 1973:

ARNOLD; DON'T LOOK NOW; THE EXORCIST; THE FOLKS AT THE RED WOLF INN; THE LEGEND OF HELL HOUSE; RAW MEAT; SCHLOCK; SCREAM, BLACULA, SCREAM; SISTERS; TALES THAT WITNESS MADNESS; TERROR IN THE WAX MUSEUM; THEATRE OF BLOOD; VAULT OF HORROR. Nominations for the best science fiction film of 1973 are:

BATTLE FOR THE PLANET OF THE APES, DAY OF THE DOLPHIN, NEPTUNE FACTOR, SLEEPER, SON OF THE BLOB, SOYLENT GREEN, SSSSSSS, WESTWORLD.

The Awards will be presented in a gala theatre ceremony to be held in Hollywood at a date to be announced after the 200 experts have voted for the best horror film of the year and for the best science fiction film of the year. For further information, please contact DR. DONALD A. REED at 752-5811.



CHINCHILLA

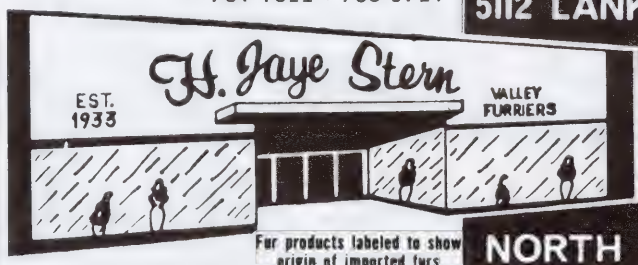
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HOLLYWOOD — Hailing Capital Productions' forthcoming release, "SuperManChu," as one of the finest examples of the material arts ever to be shown on the screen, Bong Soo Han, one of the highest ranking hapkido masters in the world, presented Sol Fried, president of Capital, with a trophy in a ceremony held at the film company's world headquarters in Hollywood.



THE 1974 LOS ANGELES INTERNATIONAL FILM EXPOSITION

As the "film capital of the world", Hollywood celebrates the art of the Cinema with a 13-day feast of fine films, conferences and special events

Reprinted from American Cinematographer, June 1974

If record attendance, a varied roster of top-notch films and an extremely interesting International Cinematographers Conference can be regarded as reliable criteria, then FILMEX 1974, the recently concluded Los Angeles International Film Exposition, held in Hollywood, can truly be said to have been a smashing success.

This was the third time around for FILMEX. The last time it was held was in the fall of 1972, but since that period of the year is one that is crowded up with many film events (including several international film festivals). With approval of the International Federation of Film Producers Assns., it was decided to "relocate" FILMEX on the calendar and

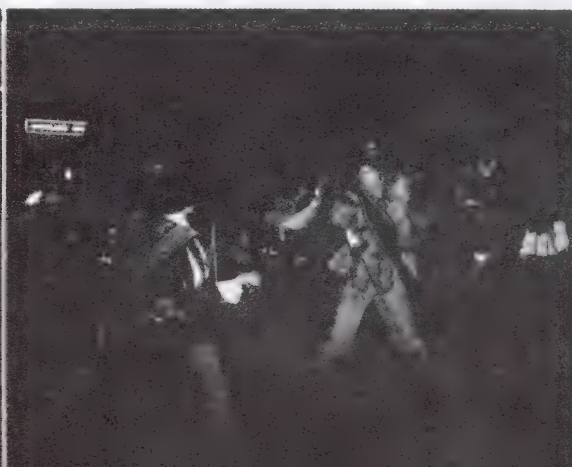
hold it in conjunction with the annual Academy Awards Presentation. This has proved to be a wise decision, since the rescheduling of the event places FILMEX first in the international film festival calendar and makes possible the premiere presentations of many films not previously shown at other festivals.

The ways in which FILMEX, a non-

(LEFT) Gary Essert, Director of the Los Angeles International Film Exposition (FILMEX) welcomes the Opening Night black-tie audience to the 1974 Exposition from the stage of the Hollywood Paramount Theatre. (CENTER) Right in the middle of Essert's speech, the Masked Streaker strikes, setting the slightly zany tone of excitement which persisted throughout the run of FILMEX. No Hollywood function is now complete without its streaker—including the Academy Awards Presentation. (RIGHT) Los Angeles Mayor Tom Bradley (Honorary Chairman of the 1974 Exposition) arrives for the Opening Night festivities.



(LEFT) Members of the Renaissance Pleasure Faire entertain the Opening Night audience with their antics on Hollywood Boulevard outside the Paramount Theatre. (CENTER) Two appropriately costumed members of the UCLA Fencing Team engage in a duel before the presentation of THE THREE MUSKETEERS, the opening film of the exposition. (RIGHT) The magnificent "major domo" who greeted the more than 1,500 celebrities and guests attending the Opening Night of the 1974 Los Angeles International Film Festival.





Raquel Welch, one of the cluster of stars in Richard Lester's new film version of *THE THREE MUSKETEERS*, which was the film that opened FILMEX 1974, receives a loud and cordial welcome from fans lining Hollywood Blvd. The benefit premiere performance of the 20th Century-Fox release was carried off with festivities reminiscent of the "Golden Age" of Hollywood.

competitive exposition, differs from other film festivals is summed up by FILMEX Director Gary Essert as follows:

"Most film festivals are commercial affairs, designed for buying and selling film distribution rights, for setting up production deals, for all-around wheeling and dealing. The Los Angeles International Film Exposition is not a festival in this sense; rather it is a concentrated showcase of world film wares—not a specific number from each nation, but a representative number indicating attitudes and activity in each area of the world. Filmex does not seek "premieres" or the work of well-known filmmakers as a first priority, but instead attempts to search out films which are important to the art form, are cinematically unique, document extraordinary events in a creative manner, and/or require assistance to surface above the mundane . . .

"Filmex dares to be different. We believe in the motion picture as a dynamic art form—indeed, *the* dynamic art form. And, in striving to extend the film tastes of Los Angeles and to inspire new creative energy in our own film community, we search out the best in new and vintage films for the city where all the magic first came out of the hat. . . .

"The staff and corps of volunteers who put the Exposition together every year deeply love movies. Only this kind of passion could motivate a group of people to endure the hardship and chaos

seemingly necessary to stage the Exposition. It is these individuals who are responsible for whatever success Filmex enjoys."

If Essert sounds proud of that success he has every right to be, for it was he and his associate, Gary Abrahams, who first awakened the Hollywood community to the realization that the "film capitol of the world" really ought to offer some sort of meaningful tribute to the great art form that grew and flourished right in its own back yard, as it were.

It was an uphill fight, strangely enough, but they were ably assisted by Philip Chamberlin, director of special projects for the Academy of Motion Picture Arts and Sciences, and a small nucleus of volunteers, which included director George Cukor and Rosalind Russell. Somehow they pulled it off and FILMEX became a reality in 1971 at the Chinese Theatre in Hollywood. It played that same house in 1972, but this year the Chinese was unavailable because of prior bookings, so FILMEX moved across the street to the Paramount Theatre, another venerable Hollywood landmark, originally called the El Capitan.

This year FILMEX came of age with programs attracting audiences that represented an average of 80% of the theatre's capacity—an extremely high average for any film festival. This overwhelming public response seems to confirm the widely growing conviction that FILMEX has become a permanent part

of the Los Angeles cultural scene.

The non-competitive 13-day event was attended by more than 60,000 people. Three world premieres included the 3-D version of *FLESH FOR FRANKENSTEIN*, a USA/France/Italy co-production directed by Paul Morrissey; *LE COUSIN JULES*, written and directed by Dominique Benicheti, from France; and *DARK STAR*, from the USA, written, produced and directed by John Carpenter. There were 17 American premieres: *THE THREE MUSKETEERS*, which opened the Exposition, a USA/Great Britain co-production directed by Richard Lester; *HOME SWEET HOME*, from Belgium, directed by Benoit Lamy; *PHOTOGRAPHY*, directed by Pal Zolnay from Hungary; the British rock feature *THAT'LL BE THE DAY*, directed by Claude Whatham; Orson Welles' *FAKE?*, a USA/France co-production; *LUDWIG: REQUIEM FOR A VIRGIN KING*, the experimental German film written and directed by Hans-Jurgen Syberberg; *THE HOLY MOUNTAIN*, the new Alexandro Jodorowsky film, a USA/Mexico co-production; *CASTLE OF PURITY*, a film from Mexico directed by Arturo Ripstein; *THE THIRD*, from the German Democratic Republic by Egon Gunther; *SING SING THANKSGIVING*, a USA music documentary directed by David Hoffman and Harry Wiland; *SLIPSTREAM*, the first feature for Canada's David Acomb; *TURKISH DELIGHT*, Paul Verhoeven's sexually explicit film from the Netherlands; *A PAGE OF MADNESS*, recently discovered Japanese silent film directed by Teinosuke Kinugasa; *RUSLAN AND LUDMILA*, a Russian fantasy directed by Alexandre Ptoucho; *LES VIOLONS DU BAL*, a film-within-a-film from France directed by Michel Drach; *THE STOLEN AIRSHIP*, Czechoslovakian director Karel Zeman's innovative, exotic, fantasy film; and *THE WEDDING*, directed by Andrzej Wajda from Poland.

Among the unique features of the Exposition were the special closing night presentation of the 1921 Douglas Fairbanks silent version of *THE THREE MUSKETEERS* which was accompanied by a live 20 piece orchestra under the direction of Albert Sendre; the Preston Sturges Movie Marathon, coordinated by Bob Epstein and presented in association with the UCLA Film Archive; and the 4-day International Cinematographers Conference which included an extensive series of workshops, discussions and seminars.

Participants in the conference included Marc Champion (Canada); Carlo di Palma (Italy); Subrata Mitra (India); Beta Batka (Czechoslovakia) and Con-

rad Hall, ASC; James Wong Howe, ASC; Ernest Laszlo, ASC; Stanley Cortez, ASC; and Lee Garmes, ASC; from the USA. The conference was highlighted by a sold-out presentation of "Special Photographic Effects" coordinated by Linwood Dunn, ASC. As a "Tribute to the Art of Cinematography", a series of free morning screenings drew capacity audiences to a variety of film classics.

Other special presentations included an in-person tribute to Rosalind Russell, a midnight showing of the rediscovered Merian C. Cooper classic, SHE; and five special programs of short films (The Art of Animation, Student Films, The Experimental Underground, Long Shorts, and Multi-Screen/Multi-Image).

Some of the 118 celebrity participants in attendance, most of whom had films presented at Filmex, were: Richard Beymer; Jean-Luc Bideau; Buck Henry; Alexandro Jodorowsky; Henri Langlois; Roddy McDowall; Derek Malcolm; Paul Morrissey; Karl Struss, ASC; Donald Sutherland; Raquel Welch; John Whitney; and William Wyler.

Filmex is presented annually in association with the City of Los Angeles and with the cooperation of The Academy of Motion Picture Arts and Sciences, The American Film Institute, The Los Angeles County Museum of Art, The film schools of UCLA, USC, Cal-Arts and Loyola.

It is much more constructive to emphasize what was *good* about FILMEX 1974—and there was a great deal of that. Gary Essert, Gary Abrahams, Executive Coordinator Temperance Parker and their relatively small but dedicated staff did an almost superhuman job of getting it all together and keeping it that way. They are to be heartily congratulated.

Looking back at FILMEX 1974, it can be said that the real stars of this festival were the audiences that turned out in force to support it with the greatest enthusiasm. Never has this writer witnessed such fantastic audience reaction. For example, when Errol Flynn's ADVENTURES OF ROBIN HOOD and the original ADVENTURES OF TOM SAWYER were shown, the spectators (most of whom had not even been born when these pictures were made) reacted audibly and enthusiastically to every nuance that came across from the screen.

This is the proof of the film festival pudding. The audiences loved FILMEX and proved it with their solid support and record attendance. The films communicated and the audiences responded.

And that's what film is all about. ■

HERB A. LIGHTMAN

FILMEX Director Gary Essert introduces famed cinematographer James Wong Howe, ASC to the enthusiastic audience at Hollywood Paramount Theatre, following a screening of THE ADVENTURES OF TOM SAWYER, which Howe photographed in 1938 using the rich 3-strip Technicolor process. Having been a "star behind the camera" for almost six decades, Mr. Howe is currently Director of Photography on the new Barbra Streisand film, FUNNY LADY.



FILMEX PROGRESS REPORT

	1971	1972	1973/74
Duration (in days)	11	11	13
Participating Nations	13	17	19
Number of Programs	43	44	50
American Premieres	9	10	17
World Premieres	0	3	3
Participants	85	84	118
Features	53	58	60
Shorts	54	77	77
Sold Out Houses	9	10	17
Total Attendance	30,000	48,000	60,400
Budgeted	\$150,000	\$200,000	\$230,000
Total Expenses to date	\$115,000	\$153,000	\$202,000 (estimate)
Ticket Sales, Program Income	\$49,000	\$74,000	\$119,000
Grants, Contributions	\$19,000	\$39,000	\$57,000 (estimate)
Deficit	\$47,000	\$40,000	\$26,000



Alexandro Jodorowsky, far-out Mexican director of THE HOLY MOUNTAIN (which had its American Premiere at FILMEX) and the equally controversial EL TOPO, swaps questions and comments with film buffs at informal conference in the lower lounge of the Hollywood Paramount Theatre. Such conferences with visiting celebrities from all over the world were held there each day at 5 p.m.

DOWN MEMORY LANE

By Jess Hoaglin

A regular Studio "Nostalgia" feature bringing you the all time greats



MARY MAC LAREN

Mary MacLaren's life and her career as an actress has reached the heights and depths of human endurance. Soon to reach her 76th birthday, the events that have occurred in the past years would make an unusual story. Born in Pittsburgh, Pa., Mary was placed in various Catholic Boarding Schools where she spent most of her youth. Later she attended Public Schools and at the age of 13 went to work in the chorus line at the Winter Garden. Her mother took a job as wardrobe mistress in order to be with Mary when she joined the Al Jolson show, "Dancing Around." When the show went on the road and eventually landed in San Francisco Mary remained with it during the run of six weeks, but then persuaded her mother to come to Hollywood. She obtained work as a dancer in the chorus at the old Morosco Theatre, then understudied Frances White and later appeared with Charlotte Greenwood in "So Long Lettie."

About this time Mary had the good fortune to meet Lois Weber, who signed her to a Universal contract. Her first role was that of a maid in "Where Are My Children?" and then she was given the starring role in "Shoes," which was one of the biggest money-making films of the silent era. Mary was proclaimed as one of the greatest finds in the movie industry and continued her career in such films as "Under the Red Robe" and "The Three Musketeers." Of the latter film one reviewer recalled that "Mary's classic features and natural dignity fitted her perfectly for the role of



Queen Anne and her acting ability won her a secure place in films."

In 1924 Mary gave up her promising career to marry a handsome Scottish soldier, Col. G.H. Young and lived in India for a time. Years later she returned to films but a tragic car accident brought an end to her career. Now living in the home she and her mother bought when they first came to Hollywood, Mary devotes most of her time and energy in helping homeless animals as she is an ardent pet lover. Her fortune and friendship which she bestowed so lavishly on many people in the past has failed to reap any rewards for her and today she faces a future that is not too rosy but Mary takes everyday in stride and hopes for the best. Only recently she was invited back East to appear at the premiere of the new "The Three Musketeers" film and thoroughly enjoyed the attention she received from people who had not forgotten.

VICTOR VARCONI

The forty-five year screen career of Victor Varconi has had a number of distinguishing factors. He was Hungary's first film star and the first Hungarian actor to make a film in the United States, in addition to being a star in films made in Germany, Poland, England, Austria and Italy. Born in Kisvarda, Hungary, March 31st, 1896, Mr. Varconi was educated at Budapest Commercial College and Dramatic School. He appeared on the Budapest stage, later engaged for National Theatre roles and after appearing in many Hungarian films joined the UFA in Berlin. He made his American film debut for Cecil B. DeMille in "Tri-

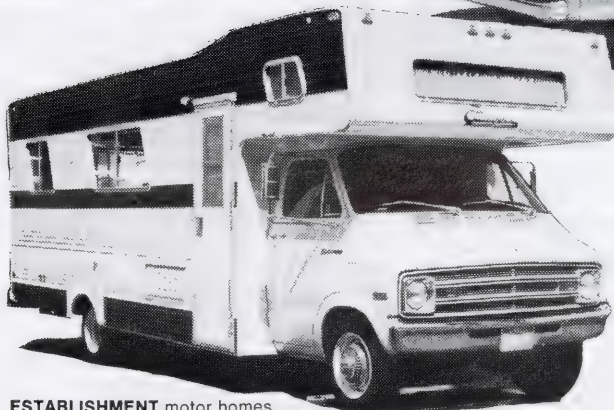
umph" and followed this with roles in a long list of Paramount Productions including "Forbidden Women," "Fighting Love" and "The King of Kings."

Becoming disenchanted with his film career in America, Varconi returned to Europe to continue his acting but was called back by DeMille to star in "The Volga Boatman." Upon completing this film he continued working in numerous productions, a majority of them for Mr. DeMille with whom he had a close relationship, although it was stormy at times. With the arrival of talking pictures Varconi went to New York where he appeared on the Broadway stage in the Theatre Guild and Shubert productions. He made his last motion picture film twelve years ago.

Now living in Santa Barbara, Varconi was at one time drama teacher in the Adult Education Department of Santa Barbara College where he directed legitimate shows and also appeared in the local Repertory Theatre. Becoming tired of these activities he turned toward a more satisfactory profession, that of Real Estate and Building. He has become quite successful in this field. Happily married to a French Canadian girl, Lilliane, a registered nurse, the actor spends his spare time working on his memoirs and during the past several years has been receiving a tremendous amount of mail from friends all over the world who remember his work on the screen. He believes, and rightfully so, that they are searching for happiness by looking back to the good old days in films and to their past favorites.



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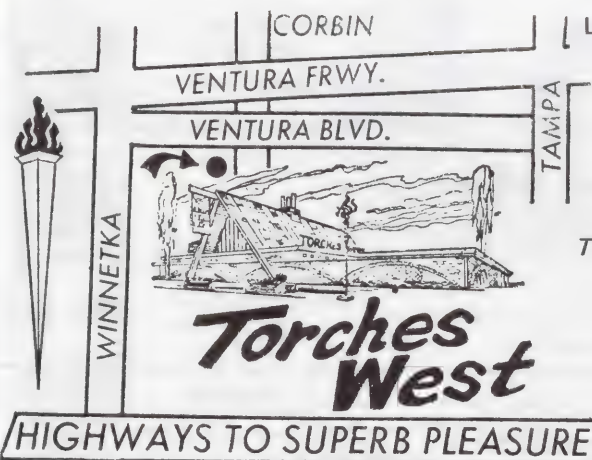
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Gloria Swanson returns in "Airport 75"

By Larry Kleno



GLORIA SWANSON, playing herself, is a passenger on a giant Boeing 747 in Universal's "Airport '75."

Universal Studios celebrated Gloria Swanson's 60th anniversary in films with a commissary press reception and luncheon that attracted a capacity turnout. "Airport 1975" marked the start of Miss Swanson's first large-screen cinema venture in 22 years.

"Airport 1975" (an original screenplay written by Don Ingalls) is derived from "Airport," filmization of the best selling novel by Arthur Hailey, that became the highest grosser in Universal's history.

The film boasts an all-star cast and is one of the major motion picture productions on Universal's slate for the year. In addition to Miss Swanson its stars Charlton Heston, Karen Black, George Kennedy, Susan Clark, Linda Blair, Efrem Zimbalist, Jr., Roy Thinnes, Myrna Loy, Sid Caesar, Nancy Olson, Dana Andrews, Martha Scott and Helen Reddy with Ed Nelson, Phyllis Thaxter, Norman Fell, Larry Storch and Guy Stockwell in the equally strong supporting cast. A star in its own right is the Boeing 747 in which most of the riveting action occurs. It is the first time in which the interior of a giant 747 has been used as

a major background.

Principal photography began at Dulles Airport in Washington, D.C., then shifted to Universal Studios for interiors. The set is such an interesting one that the feeling of excitement builds by just watching the action unfold. Additional locales in Southern California include Los Angeles International Airport and Edwards Air Force Base near Palmdale. The final sequences are scheduled to be shot in and around Salt Lake City, Utah's International Airport.

The director is Jack Smight—a fine one. Philip Lathrop, whose cinematography for the forthcoming "Earthquake" is certain to be one of the most talked-about visual achievements in years, is photographing the spectacular air drama in Technicolor and Panavision. Edith Head, who won her eighth Academy Award for "The Sting," has designed the costumes.

Jennings Lang, Universal Vice-President, and Producer William Frye were the co-hosts for the luncheon honoring Miss Swanson with most of the cast of stars (on call that day)



TWO OF HOLLYWOOD'S ALL-TIME GREATS. Myrna Loy and Gloria Swanson are starred in the Universal suspense air drama, "Airport '75."

attending.

The big excitement turned out to be the appearance of the illustrious Gloria Swanson whose career spans six decades and who is recognized by all

as a true Hollywood legend. At the reception honoring her, Gloria was the last to arrive in grand style.

In the large-scale film drama, Miss Swanson portrays herself (an ageless,

beautiful actress) aboard the giant plane when it goes through one of the most dramatic and exciting flights in the history of modern aviation.

A leading star of the silent era who later broke the sound barrier with enormous success, Gloria Swanson (at 75 years young) is still a star of the first magnitude and still dazzles the eye.

She was friendly and chatted with most of the newscasters and reporters present. In answer to her feelings about X-rated movies, she said, "I don't want pornography—I don't have to have it! I don't like things that are distasteful and vulgar. I don't like vulgarity. I want beautiful things in life. I don't want sordid things." I think most of us feel the same.

Asked if she had any secrets for her unlined look of youth, the ageless beauty said, "You have to attribute it to ancestry and the next thing is taking good care of yourself, taking care of your body and respecting it. Not treating it like some old rubbish and being very careful what you put in that hole in your face." That's great advice!

Obviously practicing what she preaches, Miss Swanson brought her own lunch and is an advocate of organic foods. She is outspoken against polluted water and air, fake processed food, poisonous insecticides and sprays. While others were sipping wine with their lunch, she was drinking carrot juice. The proof of the soundness of her diet is her vitality, energy and youth.

The occasion provided an interesting reunion for Gloria Swanson and Nancy Olson who previously toiled together in "Sunset Boulevard" for Paramount which was shot in 1949. Both of these ladies looked lovelier and younger than when they made that film, possibly one of the finest films Hollywood ever made about Hollywood.

With the ending of the reception the stars were needed back on the set. We adjourned to Stage 23 where the '74's exact replica had been reproduced for studio interiors. Filming began and the chances for survival of the plane, the crew and passengers looked heartbreakingly slim.

Producer William Frye has undertaken one of the most complex and ambitious productions of the year, but with stars the stature of Gloria Swanson and a property such as "Airport 1975"—who says movies won't be better than ever? △

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The COUNT DRACULA FILM SOCIETY held its annual banquet at the Hotel Alexandria, and once again brought out a star-director-writer contingent. Helen Gahagan Douglas was honored for her film role in "SHE." She put in a personal appearance but had to leave early as Melvyn Douglas, her husband, was going before the cameras early the following morning. Director Robert Wise presented an award, as did Francis Lederer, and director Reuben Mamoulian presented the award to the guest of honor, William Marshall, who starred in "Blacula." Writers Ray Bradbury and film star Elsa Lanchester dined together. When Elsa was introduced, she let out a chilling scream, and the audience howled its approval. Curtis Harrington, whose "What's the Matter with Helen?" and "The Killing Kind" have been big favorites with the horror set was also introduced. Dr. Donald Reed can take a bow for bringing off another fabulous evening for horror-fans. A special midnight showing of "She" took place at the Hollywood Paramount.

* * *

Looks as if Broadway will soon be packing them in with the Hollywood lineup. BETTE DAVIS is preparing for a fall Broadway bow in her very first musical. Recently, Bette admitted she wished she'd done more stage shows, and that she is really looking forward to doing a musical version of "The Corn is Green."

CLAUDETTE COLBERT will bow on Broadway in her "Company of Two" comedy, along with JANE POWELL continuing in "IRENE," and ALICE FAYE and JOHN PAYNE taking their "Good News" to Broadway, following their Schubert Theater appearance in Los Angeles.



"EVERYTHING'S COMING UP ROSES" is one of the gutsy songs Angela Lansbury belts out in "Gypsy."

GLORIA SWANSON, returns to films for Universal in "AIRPORT 75'" with CHARLTON HESTON.



CHARLTON HESTON teams up with Gloria Swanson for Universal's "Airport 75'."

MARLENE DIETRICH proved she is still a big draw with her recent sellout concert appearance in Los Angeles.

STILL OF THE PAST—shows SABU behind the scenes for Paramount's "Destiny" where he paid a visit to the movie set. △



STILL OF THE PAST—Sabu, the "elephant boy" visited set of Paramount's "Destiny," meeting Basil Rathbone, Ellen Drew and Director Tim Whelan.

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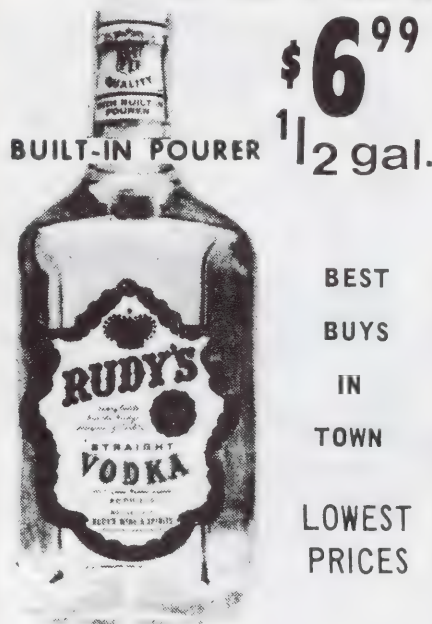
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THE FANS PAGE

**Subscriber writes Studio Magazine Classified
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I want to express my sincere appreciation to the very fine magazine you publish. The *Hollywood Studio Magazine* has proved to be an excellent vehicle in which to dispose of the huge collection of movie photos and original news photos I have for sale.

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I've placed ads in many other magazines, newspapers and similar but the response to *Hollywood Studio Magazine* has been **greater by at least 10 to one.**

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Tal Kanigher

Los Angeles, Calif.

Mitzi Gaynor—my favorite!
Hollywood Studio Magazine

Your magazine is great. I specially enjoy articles on Mitzi Gaynor, my favorite.
John F. Vernon
Paradise Calif.

Keep sending
Hollywood Studio Magazine

Thanks for your prompt reply and the magazines. I enjoy the articles very much and was very interested in the one on William Bakewell and I have known him and Mary Brian ... Mary Carlyle for years.

Please send me a one year subscription and two more February copies.
Elizabeth De Ment
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To the Editor:

The Marilyn Monroe calendar nude is unquestionably the most famous photograph ever taken. The original MM calendar was estimated to have sold more than eight million copies during the early 1950s—as well as an estimated additional fifteen million bootleg copies! The nude was also reproduced on playing cards, glasses, pens, key-chains, posters, pillow-cases and sheets, serving trays and coasters, etc., etc. Moreover, it launched the Playboy Magazine empire with its publication in the premiere issue, and it has since been published in at least ten additional issues of Playboy, as well as an un-estimable number of other magazines around the world, and numerous hard-cover books. Publication of the Kelley photograph of MM in the buff must've, by now, reached into the billions of copies.

Thank you, Hollywood Studio Magazine, for introducing your readers to the man behind the camera in Kirk Crivello's article on Tom Kelley ... *Discoverer of Stars.*

Best regards,
Jim Haspiel

Hollywood Studio Magazine

I do enjoy the magazine *very much!* Continued success to you. But where's the Lana Turner cover story?? Can you use any color on her similar to the Dietrich on the current issue? I have stacks on her I'd be glad to lend to you.

Lou Valentino
New York, N.Y.

P.S. We are waiting on material—Ed.

CLASSIFIED SECTION



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FOR SALE: Movie stills, and new photos of movie stars from huge private collection, Davis, Crawford,

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5 - WANTED TO BUY

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WANTED MOVIE STILLs OF GAIL RUSSELL—Write Steven Ochoa, 1400 Brockton, No. 7, Los Angeles, CA 90025. (8-'74-7-'75)

WANTED Old Dance Mag., Radio Mirror, with Rudy Konrick columns; also ODDS AND ENDS: Songsheets Cakewalk in the Sky, Morning of the Carnival, lp's with Luck of Ginger Coffey, old Kraft TV theme, scenes from You Never Know, Mexican Hayride, silent Temple of Venue, fmz & old pulps such as Thrill Book, Weird Tales. Collector, P.O. Box 1101, Rochester, N.Y. 14603 (5-74)

WANTED—Material for the Motion Picture Hall of Fame Museum. Anything related to motion pictures. Motion Picture Hall of Fame, P.O. Box 4228, Anaheim, CA 92803. (5-74 to 5/75)

WANTED - Batman and Tarzan TV FILMS. Write Grant Corbett P. O. Box 41 Canton, Ohio 44702 (3-74-5-74)

WANTED: Stills, candids, portraits Gail Russell, Barbara Stanwyck, Elizabeth Scott and George Chakiris. Also interested in any fan club material on these stars. Mr. Jerry Rowland, 3057 Delaware Ave., Kenmore, N.Y. 14217.

WANTED: Stills or frames etc from: Wednesday's child (1934), Thoroughbreds Don't Cry (1937), Tim Tyler's Luck (1937), Boys' Town (1938), Angels Wash Their Faces (1939), The Dead End Kids On Dress Parade (1939), Military Academy (1940), Flying Cadets (1941), The Major And The Minor (1942), Always In My Heart (1942). Reply Air Mail to Wilson, P. O. Box 86, Sandy Bay, 7005, Australia. (5-74)

Wanted - Photos, Clippings, song sheets, records or anything on Alice Faye. Will buy or exchange other stars from the 30's onwards for Miss Faye material. Arthur Nicholson, 15 Brafferton St., Hartlepool Co. Durham, TS26 8LH, England. (7-74)

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"WANTED" - ALICE FAYE photographs, snapshots, old fan magazine portraits, especially colored ones." Roy Bishop, 327 South Kenmore Ave., No. 105, Los Angeles, California 90020. 7-73 - 7-74)

Most from 1940s; many from 1930s. Taping service will be available. L. Zeiger, 1419 Jesup, Bronx, N.Y. 10452.

6 - BUY-SELL-TRADE

FOR SALE OR TRADE: Rare movie-Broadway records, old movie posters, old movie magazines, Grable-Faye material. SEND 50 cents FOR LISTS. Collectors Corner, Box 8021, Universal Station, California 91608 (8-74)

7 - MISCELLANEOUS

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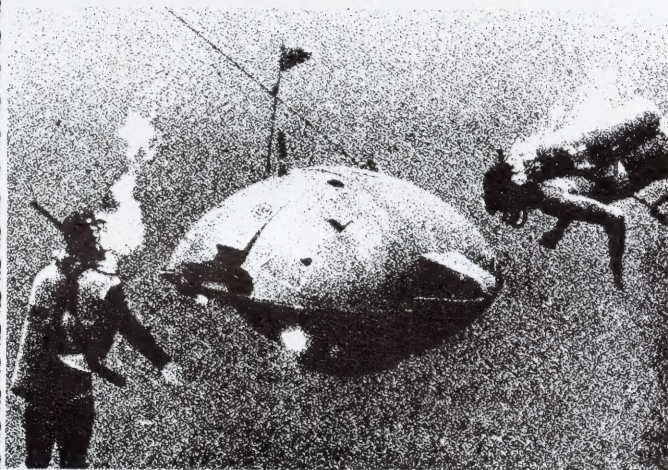
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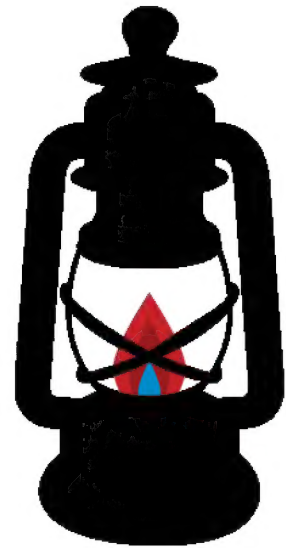
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